

Flood of Monday Anti-Slump Solutions Starts

Make Sure Your Staff Reads ALL of Publix Opinion

Publix Opinion

The Official Voice of Publix

Make Sure Your Staff Reads ALL of Publix Opinion

Vol. III

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No. 6

RICH HARVEST OF PRODUCT FOR PUBLIX IN FALL SEASON

ENTIRE CIRCUIT SOON TO GET REMEDIES FOR "BLUE" MONDAY PROBLEM

A deluge of remedies for "blue" Monday business depression is facing President Sam Katz this week, in response to his demand for a cure.

With other home office officials, he is now carefully making analysis of every response received from Publix showmen who offered their experience and ideas on the subject of building Monday business up to the level of other profitable days.

It will take at least three weeks for this work to be completed, and when it is, PUBLIX OPINION will issue a special edition, giving you in epitomized form, the MASSED BRAINPOWER of the entire Publix showmen personnel. After you've read and digested it, application of the cure is expected in every theatre, applied with every ounce of energy and resourcefulness that can be mustered.

Out of the hundreds of amazingly effective plans submitted to Mr. Katz, is expected to come the most valuable contribution of intelligent ticket-selling thought ever made available to the amusement industry.

"By getting the benefit of all of the minds in Publix on this problem, we are bound to arrive at its solution," Mr. Katz declared to his Executive Cabinet meeting. "The problem is too big and too serious to be the responsibility of any single mind."

31 FROM RANKS OF PUBLIX FOR 6TH SCHOOL

Marking the first class of the Managers' Training School to be recruited exclusively from the ranks of Publix, 31 candidates have been selected by Jack Barry, Director of Personnel, and started the sixth session of the school on Oct. 11.

Unlike the former classes, the present one is composed only of experienced theatre men who were chosen on the strength of their record with the company, the promise they have shown for future development and general qualifications of showmanship. The majority of these men were either theatre managers or assistant managers.

The names of the present members of the class and the operations to which they had been previously attached are:

(continued on page 2)

HAVE YOU WRITTEN YOUR PLAN?

"I have this day wired to each manager of our 'A' houses throughout the country asking them to give us suggestions to improve our Monday business all over the circuit.

"If you will examine the figures the last three weeks you will find that our Mondays have taken a terrible flop.

"I am presuming that we are resourceful enough to know how to lick this condition, and I am of the opinion at this time that in our week stand houses we are facing the necessity of conjuring up some special attractions for Monday night, whether it be college night, whether it be young couple's night, whether it be radio specialty night, or any one of a hundred things that will draw the people to our theatres.

"I intend to have this subject as the most important subject of our next cabinet meeting, and I want the most serious thought given to next cabinet suggestions on your part. I shall call upon each man for his views. Therefore, get your views together with definite concrete suggestions."

SAM KATZ

STAGE & MUSIC DEPARTMENTS WILL MOVE

Starting immediately, the entire stage production department, the music department, and the talent booking departments will move from the Home Offices on the tenth floor of the Paramount building, into new and larger quarters in the Paramount Studios at Astoria, Long Island.

In this move, better results for the music and stage show departments are expected, due to the fact that they will be able to operate in a much larger scope.

PARAMOUNT LEADS DELUGE OF BOX-OFFICE SMASHES

Climaxing a period of proficient activity in all studios, the coming fall season will bring a rich Harvest of Product for all Publix theatres which is bound to boost the last quarter into one of the greatest record-breaking epochs of Publix history.

Paramount as usual, leads the field. The coming quarter will stress, more than ever, the outstanding supremacy of Paramount pictures in box office drawing power. An example of this is the results which are being reported on "Why Bring That Up," with Moran and Mack. The picture is smashing records in twenty-five important key-cities throughout the country and is piling up grosses which leave all other pictures in town far behind. In New York City, the Rialto Theatre was forced into a 24 hour performance

in order to accommodate the vast throngs which are hourly clamoring for admission.

A mere resume of some of the Paramount pictures to be released during the coming quarter, with the stars included in the cast, will suffice to impress one with the rich harvest to be reaped by Publix theatres when these pictures play there. Among them are:

1. "THE VIRGINIAN," with Gary Cooper, Richard Arlen, Walter Huston, Mary Brian, Chester Conklin, Eugene Pallette.
2. "THE MIGHTY," with George Bancroft, Esther Ralston, Raymond Hatton, Warner Oland.
3. "GLORIFYING THE AMERICAN GIRL" with Mary Eaton and Dan Healy. (Revue: Eddie Cantor, Helen Morgan and Rudy Vallee.)
4. "MARRIAGE PLAYGROUND," with Mary Brian, Frederick March, Kay Francis.
5. "STATION S-E-X" with Clara Bow.
6. "RETURN OF SHERLOCK HOLMES" with Clive Brook, Betty Lawford, Phillip Holmes, Donald Crisp, Henry T. Morey.
7. "POINTED HEELS" with William Powell, Helen Kane, Skeets Gallagher, Fay Wray.
8. "SWEETIE," with Nancy Carroll, Helen Kane, William Austin, Jack Oakie.
9. "THE LOVE PARADE," with Maurice Chevalier and Jeannette MacDonald.
10. "APPLAUSE," with Helen Morgan.
11. "WELCOME DANGER," with Harold Lloyd.

From the United Artists Studios come:

1. "THE TAMING OF THE SHREW" with Mary Pickford and Douglas Fairbanks.
2. "THE TRESPASSER," with Gloria Swanson, Robert Ames, Kay Hammond, William Holden, Henry B. Walthall.
- Warner Brothers offer:
1. "GENERAL CRACK" with John Barrymore.
2. "SHOW OF SHOWS," with all Warner stars.
3. "GOLD DIGGERS OF BROADWAY," with an all star cast and 100 per-cent Techni-color film.
4. "GOLDEN DAWN," with Walter Woolf (all Techni-color).
5. "HOLD EVERYTHING," with an all star cast (all Techni-color).

The Metro Studios will release:

1. "MARIANNE," with Marlon Davies, Oscar Shaw, R. Castle and R. Ames.
2. "UNTAMED," with Joan Crawford, R. Montgomery, E. Torrence, Ed Nugent and Gwen Lee.
3. "HOLLYWOOD REVUE," with an all star M. G. M. cast.
4. "DYNAMITE," with Conrad Nagel and Kay Johnson.

The First National Aggregation (continued on page 2)

COST-EXECUTIVE URGES "INTELLIGENT SPENDING" INSTEAD OF "CUT" IDEA

A report made by L. J. Ludwig, Cost Executive for Publix, which found ready endorsement from President Sam Katz, will doubtless be read with great satisfaction by every Publix showman,

even tho it may astonish the whole amusement industry and those persons outside the industry who get their information from the funny-papers.

MANIPULATING BUDGET GETS RESULTS

Declaring that the observations made by Cost Executive L. J. Ludwig are firmly rooted in fact, President Sam Katz points out that manipulation of advertising budgets for the benefit of "average" pictures is one way to intelligently spend money.

"Attractions of a gigantic nature do not need the use of all of the money in the weekly advertising budget," he declared. "However, the money saved could be spent most advantageously in the promotion of the attractions to need it most.

"An example that illustrates this is 'The Lady Lies,' which turned in a most satisfactory profit at the Chicago Oriental theatre. Other theatres reported ordinary business because they did not anticipate their job far enough in advance. The folks at the 'Oriental' got a running start, and of course, were successful. They spent their advertising money intelligently, and plunged with excess effort and appeal. They could do this by using what they saved previously from attractions of the kind that more easily sell themselves."

Mr. Ludwig has had nearly fifteen years of experience in all branches of show business, but has specialized on cost-finding. He spent a year in making expert observation thruout the circuit, without throwing a single theatre into a "retrenchment panic," or without interfering in the slightest with any effort. Observations, reported from time to time to various department heads and executives, have been the means of vastly improved profits thru more efficient methods of expenditures.

"Cost" Bad Word In his report, Mr. Ludwig declares:

"I believe it would be a good idea to give some space in PUBLIX OPINION to the problem of cutting costs—or rather what we mean by 'cutting costs.' Personally, I do not think the word 'cost' is a good one, because the word is generally associated with ill advised retrenchment."

(continued on page 2)

Your BRAINPOWER is multiplied 1200 times for that many theatres when you send it to PUBLIX OPINION. Reporting your successful practices is NOT vanity—it's INTELLIGENT Duty!

DETROIT MAKES 'BLUE MONDAY' SURVEY

The concerted effort of Publix theatres, nationally, to solve the "Blue Monday" problem brings commendation from Detroit, where this same problem has had more than the usual careful attention.

The advertising department at Detroit has been attempting to combat the Monday business slump and has developed many interesting facts in connection with it. Noting the fact that no matter how big an opening shows got in Detroit, the Monday slump was terrific, Oscar A. Doob of the Detroit advertising department, had department head-conferences called to discuss the problem and evolve plans to combat it.

It developed that the theatres were not the only ones experiencing a serious shift in Monday business. It was discovered that the department stores, in recent years, had the same trouble. In fact, whereas Monday at one time was the biggest midweek shopping day in Detroit, it is now the worst.

Merchants Lose Hope

The merchants, it seems, have virtually given up trying to make Monday business. This is proven by the fact that the Sunday newspapers in Detroit carry virtually no department store advertising. This brings the newspapers into the situation and Detroit theatres have had discussions with the newspapers to put in a "Monday-shopping-and-movie" campaign, using merchants, newspaper institutional ads, the bus and street car people who also suffer on Monday and other lines of business affected.

Figures in the Detroit offices show that back in 1918-19 the Monday business was 12½ percent of the week's gross. Gradually, one-half of one percent at a time, this Monday business has dwindled until in 1924 it was down to 10 percent and in 1927 10½ percent.

In April, 1929, the Publix-Kunsky theatres started a "Monday Is Movie Day" campaign. Space used on top of the combination ads to sell the idea, carried such slogans as "Make-Monday-Your-Movie Day," "Movie On Monday," etc.

Arguments Advanced

The arguments used were: seats more promptly; auto parking easier; a happy show takes the blue out of Monday; start the week with a Kunsky show, etc.

This campaign went along for about four weeks at which time the Detroit theatres thought there was some betterment on Mondays. However, the weekly changes were then shifted to Fridays and the percentages had to be rearranged, making it difficult to gauge the results.

Paramount Leads Deluge Of Box-Office Smashes

(Continued from page 1)

includes:

1. "FOOTLIGHTS AND FOOLS," with Colleen Moore
 2. "PARIS," with Irene Bordoni
 3. "SALLY," with Marilyn Miller
 4. "LILLIES OF THE FIELD," with Corinne Griffith
- From the Fox Studios will come:
1. "THEY HAD TO SEE PARIS," with Will Rogers and Irene Rich
 2. "A ROMANCE OF THE RIO GRANDE," with Baxter, Duncan, Moreno, Ullie, Wolheim and Patricia.

Coming!

Watch for it! It'll be here soon! The biggest box office draw in many moons—Maurice Chevalier in "THE LOVE PARADE!" The inimitable Paramount "IT" man will panic 'em in this new gorgeous production under the direction of Ernst Lubitsch. Music, romance, comedy, ravishingly beautiful girls, captivating dancing—all the elements of a huge Broadway \$7.70 hit are incorporated in this wonder film. Start thinking about selling it NOW!

Brainpower

DON'T WASTE IT!

LET'S STOP SQUANDERING SUCCESSFULLY PROVED IDEAS, PRACTICES, AND INFORMATION!!

Don't let these VALUABLE COMPANY AND INDIVIDUAL ASSETS go to waste by dying after a ONE-time workout!

MAKE THEM AVAILABLE FOR ALL YOUR COLLEAGUES! If they worked successfully for you, doubtless they can be successfully adapted again by all of our 1,200 theatres and 125,000 Publix Showmen, whose problems are similar to yours.

HOW! Did You Turn A Loser Into A Winner?
Did You Sell "Average" Attractions Phenomenally?
Did You Beat "Blue" Monday?

TELL

"PUBLIX OPINION"

In clear, concise language and photographs, just how, and what YOU did with the aid of your organization, to crack those hard nuts.

"PUBLIX OPINION"

Is the official company and individual

IDEA EXCHANGE

Its primary purpose is to prevent that costly waste of YOUR Valuable Brainpower!

Every repeatable idea or contribution YOU send in, helps to ENLARGE the selection of tips, hunches, ideas, policy information, experience, and enthusiasm that are available EVERY WEEK for the ENTIRE CIRCUIT.

HERE'S A 'BLUE MONDAY' STUNT!

These are specimens of the Detroit advertising department's efforts to combat the "Blue Monday" bugaboo. Space in combination ads is devoted to arguments in favor of "Make Monday Your Movie Day." The campaign has not been in effect long enough to gauge the results.

EXPERT URGES INTELLIGENT SPENDING

(Continued from page 1)

"We should really try to drive home the idea of INTELLIGENT SPENDING. Cutting costs indiscriminately is not good business. A manager may, under pressure, cut newspaper advertising from \$500 to \$100, with the result that the \$100 spent is practically wasted. In other words, it is not a question as to HOW LITTLE THE COST should be, but a question as to whether THE MONEY SPENT PRODUCES THE PROPER RETURN. Before spending his money, a manager should always have that idea constantly before him.

SANE SPENDING

"I always recall the incident in 1922, when the Balaban Katz Corporation rented the Roosevelt Theatre from Aschers Bros. for \$5,000 per week, plus a percentage of profits. The Aschers felt that we were handing them something on a silver platter, and I was practically of the same opinion. It was an extremely large rent to pay for a motion picture theatre—a figure far above what had been paid up to that time; yet, experience proved that the money spent was intelligently spent and the investment made was a valuable one. This is but one example of the fact that it does not matter how much money is spent, just so that it is intelligently spent, thereby producing the proper return. On the other hand, we know of propositions which were taken on because they were apparently cheap, but experience proved them to be very expensive."

31 FROM RANKS OF PUBLIX FOR 6TH SCHOOL

(Continued from page 1)

Harold Greenberg...Home Office B'king Dpt.
Norman E. Kohn...Foreign Dpt., Paramount
Herbert Brennon, Jr....N. Y. Paramount
Isaac F. Fine.....N. Y. Paramount
J. C. Galloway.....Brooklyn Paramount
Clarence L. Kramer....B'klyn Paramount
Albert E. Palmer.....B'klyn Paramount
Thomas F. Whyte.....Brooklyn Paramount
Maurice H. Leahy, Jr....Criterion, N. Y.
Edward J. Burke.....Rialto, N. Y.
Boyd F. Sharp.....Rivoli, N. Y.
Thomas Schmidt.....Palace, Ft. Worth, Texas
Ben Greenberg, Metropolitan, Boston, Mass.
Fred E. Johnson, Paramount, Newton, Mass.
Clarence Cunningham.....Strand, Lowell, Mass.

Joseph Cronin...Stadium, Woonsocket, R. I.
Harry Botwick....Allyn, Hartford, Conn.
Peter J. Levine.....Olympia, New Bedford, Mass.

Wilfred Tully....Brockton, Brockton, Mass.
Al Baudais.....Strand, Yonkers, N. Y.
Dixon Williams...Imperial, Charlotte, N. C.
R. C. Speece.....Georgia, Atlanta, Ga.
Ralph Phillips....Florida, Jacksonville, Fla.
Fritz May.....Galax, Birmingham, Ala.
Thomas Read.....Modjeska, Augusta, Ga.
Foster S. Norton.....Paramount, Youngstown, Ind.
Herbert C. Sullivan...Tivoli, Michigan City
R. St. Anthony....Minneapolis, Minneapolis
A. P. Conroy.....B & K Chicago
A. Leonard.....B & K Chicago
J. Katz.....B & K Chicago

Home Office executives are of the opinion that the splendid opportunities open to these men should serve as a great incentive to the staffs of all Publix theatres from which the future classes of the Managers' Training School will be chosen.

IN NEW YORK!

Maurice Chevalier has returned to New York from Paris, where he spent the summer. He is going to Hollywood to make scenes for "Paramount on Parade" and will return to New York to make "The Big Pond." Rudy Vallee returned Tuesday from Hollywood, where he starred in "The Vagabond Lover," and is again pleasing his many admirers as master of ceremonies at the Brooklyn Paramount Theatre. He was welcomed at the railroad station by huge throngs.

PHONE INTERVIEW WITH STAR AIDS 'TRESPASSER'

When Gloria Swanson's first all-talking picture, "The Trespasser," opened at Shea's Buffalo, there were a number of stunts put over which helped pack 'em to the top. The highlight of the campaign was the interview arranged over the long distance telephone between Miss Swanson in her room at the Plaza hotel in New York and Ardis W. Smith, drama editor of The Buffalo Times in his office in the editorial rooms of this paper.

This stunt broke on page one of the Scripps-Howard publication for a three column cut and a column interview. An added feature was the arrangement through which photos were made of Miss Swanson reading about the interview in The Times. Copies of the paper were mailed to Miss Swanson and Underwood & Underwood with their little cameras did the rest. These photos also landed in The Times.

Co-Operative Page

There was a co-operative page in The Buffalo Evening News, one of the first ever put over in this conservative newspaper. A two column cut of Gloria landing in New York from London also broke in the News a day ahead of the opening, while in the Times there was a review by a London critic with a photo. The Times, by the way, announced the showing of the picture, with a six column head on its drama page. There were large photos in the roto sections in advance of presentation.

The Victor record on which was recorded Gloria's voice singing "Love," and "Serenade," by Toselli, was pre-released for Buffalo. Tie-ups were made with all Victor dealers and the jobbers distributed 5,000 heralds on the back of which the records were listed, but with the theatre getting the big end of the plug.

Fashion Tie-Ups

Song shops also were tied up with, and some fine windows obtained. "Love" was broadcast by Henry B. Murtagh from the Shea Buffalo grand organ, by a soloist representing the music publishing company and by orchestras in local hotels and restaurants.

A number of fashion stores co-operated by using large de luxe photos of Gloria in some of her Parisian creations. Jewelry stores displayed photo of the star and her jewels. Teaser ads were used in advance for a week and there were a large number of cuts and special stories, not only in the local papers, but those in communities surrounding the city.

It was a memorable week at Shea's Buffalo, which house now is getting ready to push over Harold Lloyd's first talking comedy to an equally big campaign.

SUNDAY BLUES ARE DEFEATED

In Chillicothe, Missouri, where Sunday shows are illegal because of ordinances passed by the Missouri Supreme Court, the people protested. Hard-pressed by ministers wrought up over public petition asking for Sunday shows, the Chillicothe council decided to let the matter rest in the hand of the voters. At the completion of the returns from the polls it was ascertained that the blue nosed provincials were overwhelmingly defeated by the broad-minded voters.

HURLEY GETS NEW JOB

Harold Hurley, formerly assistant to Arch Reeve of the coast studio publicity department and more recently assistant to B. P. Fineman, has been appointed by David Selznick, executive assistant to B. P. Schulberg, as his assistant to take charge of production details on pictures Selznick produces.

MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

W. H. LE VALLEY



W. H. Le Valley

W. H. Le Valley entered the theatre game as doorman of the Temple Theatre, Lockport, Ill. After working there for a year, he entered the employ of the Schine Enterprises, as chief usher of the Rialto, in the same town. Two years later he was promoted to the position of assistant manager. About this time Publix opened the Palace in Lockport, and Le Valley realizing the advantages in working for the larger organization, resigned and entered Publix as chief usher of the Palace. Two months later, he was appointed assistant manager of the Palace. This assignment was climaxed by his promotion to manager of the Hi-Art theatre. When this house closed Le Valley entered the Second Managers School. Upon his graduation Le Valley was sent back to the Palace as manager but was transferred later to his present position as manager of the Broadway, Newburgh, N. Y.

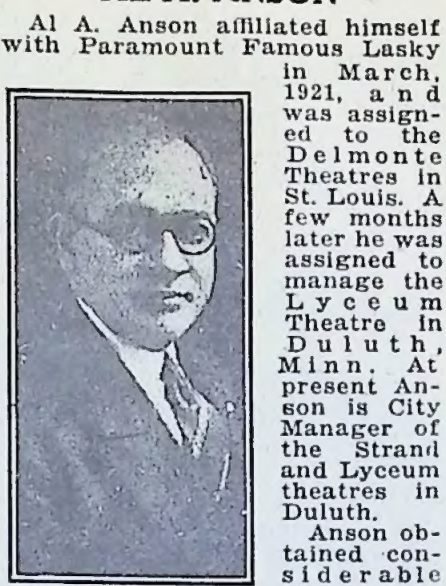
ARTHUR W. PINKHAM



A. W. Pinkham

The present manager of the Strand and Lyric theatres, Dover, N. H., Arthur W. Pinkham, joined Publix in January 1924 as manager of the Park, Bangor, Me. Previous to his joining Publix, Pinkham was connected with the Keith St. James, a stock house, in Boston, Mass. and with the Gordon Olympia Circuit as manager of the Olympias in Lynn and Chelsea, Mass.

AL A. ANSON



Al A. Anson

Al A. Anson affiliated himself with Paramount Famous Lasky in March, 1921, and was assigned to the Delmonte Theatres in St. Louis. A few months later he was assigned to manage the Lyceum Theatre in Duluth, Minn. At present Anson is City Manager of the Strand and Lyceum theatres in Duluth. Anson obtained considerable theatre experience while working as stage electrician for Lew Fields, the Schuberts, William Faversham and Howard Thurston. The American Commercial Film Company of Chicago, at one time, employed Anson as manager.

C. F. MILLETT



C. F. Millett

C. F. Millett, winner of the first prize in the Coming Thru drive, and recipient of a scholarship to the Theatre Managers Training School has been manager of numerous theatres. While in the employ of Wm. P. Gray, he managed the Graphic, Bangor, Me. and the Olympia, Portsmouth, N. H. He was also relief manager for the Colonial and Opera House, Augusta, Me. The City and Central theatres in Biddeford, are other houses Millett has managed in Maine. He managed the Broadway, Chelsea, Mass. and the Strand, Pawtucket, R. I. before his assignment to his present post at the Allyn, Hartford, Conn.

THOMAS J. DEVINE



Thomas J. Devine

Thomas J. Devine, manager of the Indiana Roof Ballroom was born and schooled in Milwaukee, Wisconsin. His first job was in Minneapolis as salesman for the Burroughs Adding Machine Company. He remained there for eight years and then took a position as Northwest agency manager for Bastian and Co., makers of metal novelties. For two years he had the St. Paul agency for the Dictaphone Co. He has been manager of the Retlaw Ballroom at Fond Du Lac, Wisconsin and the Surf Ballroom, Racine, Wisconsin.

A little over a year ago, he came to Indianapolis to manage the Indiana Roof Ballroom, one of the largest and finest in the middle west.

GEORGE E. SARGENT



G. E. Sargent

George Edwin Sargent, the present manager of the Haines in Waterville, Me. was born in Everett, Mass. on September 8, 1895. Before joining the ranks of Publix in October, 1925, Sargent had acquired experience in stage work, directing and theatre management. His first assignment in the employ of Publix was that of manager of the Strand Theatre, Gloucester, Mass. After remaining at this theatre for about a year, he was transferred to his present position.

CO-OPERATIVE PAGE PLUGS FILM

A co-operative page in The Buffalo Evening News, one of the first ever put over in this conservative newspaper, heralded Gloria Swanson's first all-talking picture, "The Trespasser," at Shea's Buffalo Theatre. A long distance telephone interview between Miss Swanson in New York and Ardis Smith, dramatic editor, brought page one space in The Buffalo Times.

RADIO STATION SILENT FOR THEATRE

Joe Koehler, manager of the Publix Idaho, Twin Falls, successfully sold the local radio station KGIQ the idea of closing their station during the broadcast of the Paramount-Publix hour.

Station KGIQ prevents the reception of any outside stations within fifteen to twenty points of the dial from where it is located. For five days the following outlined announcement was made ten times daily over KGIQ: "Friends! Station KGIQ co-operating with the Publix Idaho Theatre will remain silent next Saturday enable you to listen in on the Paramount-Publix broadcast. Tune in and hear a great broadcast and remember 'If it's a Paramount-Publix Idaho Theatre show, it's the best.'"

This co-operative stunt with the local radio station did not cost the theatre anything with the exception of a newspaper acknowledgment thanking KGIQ. The arrangement was so cordial that the local station has decided to remain silent the first half hour of every Paramount-Publix hour hereafter.

THOUSANDS SEE "4 FEATHERS" LAND

L. St. Pierre, manager of the Publix Rockford, Illinois, promoted a very novel and successful stunt in connection with the showing of "Four Feathers."

By tying up with two local newspapers, Pierre arranged a ceremony to welcome an aviator who flew to the city to present four feathers to the management of the Rockford theatre. The plane, christened "The Four Feathers," swooped down upon the local flying field midst the cheers of thousands, who had been told of the landing by front page stories in the two papers. The mayor and motorcycle policemen escorted the entourage to the theatre, where, upon the stage the aviator presented the four feathers. Those guessing the significance of the presented feathers were awarded prizes.

RIGHT PLUGGING BUILDS LOWRY

An example of successful plugging and building up a band leader can be seen in the record of Ed. Lowry, popular master of ceremonies at the Publix-Skouras Ambassador Theatre in St. Louis. Lowry, a few weeks ago, put on his 3,000th consecutive performance, the world's championship endurance mark for masters of ceremonies. Paul Ash in Chicago did better, but not at one house.

The continual plugging of Lowry's name by tying it up with clothiers, ice cream companies, hat stores and the like, finally, as a result, made the St. Louisans aware of a new type of band leader, who entertained in a new fashioned way. Build Your Leader In The Same Way!

A MOUTHFUL!

QUINN MARTIN, of the New York World, reviewing a current picture, comments on the superiority of the screen over the stage as to backgrounds and set limitations, and points out that the screen should always take advantage of this fact. He adds:

"Motion pictures must go places and do things."

BIG BALLYHOO PROMOTED ON JOLSON FILM

One of the best promotion tie-ups a Publix-Shea Theatre has had in many moons was the publication of the entire serial on Al Jolson's picture, "Say It With Songs," as a complete novel in an entire section in the Buffalo Sunday Times.

The newspaper promoted the story a week in advance on the front page in the form of two column boxes. They also used signs on all the delivery trucks, —150 of them. Some of the trucks used large signs and some smaller ones, but all had on them —NOW SHOWING at SHEA'S CENTURY.

One of the best stunts was the use of a large bus with 24 sheets on both sides, and which was used along the principal streets of the city and environs. The theatre got a good kick out of this also.

In the special section the Times used several photos, in addition to a front page layout. At the bottom of the front page of this section was a box in red ink—calling attention to the fact that the picture was being shown at Shea's Century.

Being published in the 50th Anniversary edition of The Times, this section was of unusual value as a box office magnet. This edition had a circulation of almost twice the usual figure and copies of it were sent all over the country.

In the same issue was a page tie-up on Brunswick records and machines which also gave the Jolson picture a great plug.

Also there was a half page devoted to the new song which "Happy" Phil Lampkin composed and dedicated to "Who Will Marry Marian?" a Times promotion stunt.

DUKES IN ANNISTON

The Publix Noble Theatre, Anniston, Ala., managed by Dennis Dukes, will do three changes each week with new programs Monday, Wednesday and Friday. George Hoffman has been appointed City Manager succeeding T. Y. Walker.

BAKER TO NEWMAN

George Baker, formerly manager of the Melba, Dallas, was assigned to manage the Newman in Kansas City, replacing Holden Swiger, who was transferred to the Palace, Dallas.

SAY IT WITH SPACE!

One of the best stunts ever pulled by C. B. Taylor, Director of Advertising and Publicity of Publix-Theatres, Buffalo, was a newspaper tie-up with the Buffalo Times whereby the paper printed the entire story of "Say It With Songs," in a special section. Taylor made certain, of course, that the theatre's name and play date was prominently displayed. In addition, all newspaper trucks carried banners on the picture and a special bus with two 24 sheets paraded through the town—all paid for by the paper, of course. DO THIS FOR AVERAGE PICTURES, TOO.

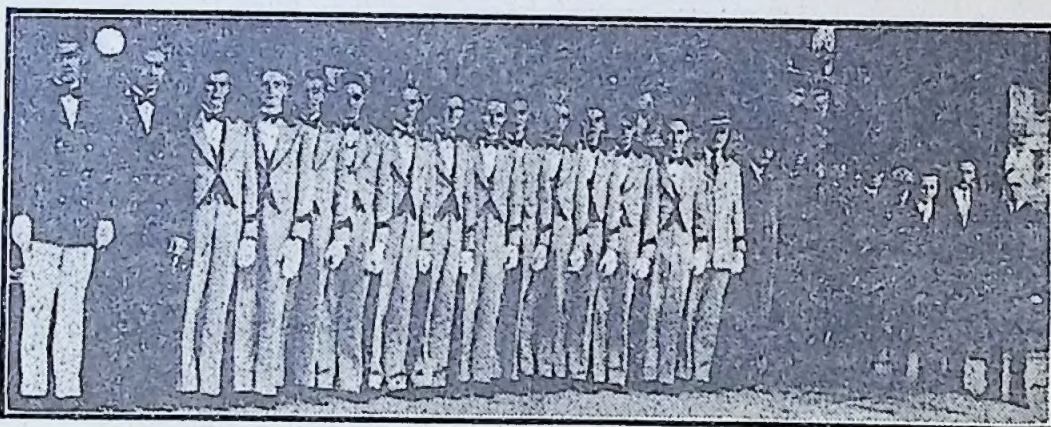


Placing Scale in Lobby Is Attraction Getter

The Toledo Scale Company placed a scale in the lobby of the Publix Princess, Sioux City, Ia., to exploit "The Lady Lies." Manager R. K. Fulton placed a cardboard on the scale with the following copy: "The Lady Lies But Figures Never Lie!" Those persons whose weight corresponded with figures listed below the scale were admitted to the show, free.

THEATRE HOLDS FIRE DRILL

The mayor, fire chief, deputy chief and captain of the fire patrol of Worcester, Mass., witnessed a fire drill staged for their benefit by Manager Elmer R. Daniels and the staff of the Publix Capitol Theatre there. The chief praised the system to check fires and avert panics and the accompanying photograph, with a detailed story of the drill, was published in the Evening-Gazette.



Musical Revue Started by Paramount

The Paramount all-talking, musical production, "Paramount on Parade," is now being planned by Jesse L. Lasky, first vice-president in charge of production. All talent that can be drafted from Paramount stock units will be included in this 'cinematic festival,' done in natural color.

B. P. Schulberg, general manager of West Coast production, will supervise this film musical revue, aided by Albert A. Kaufman and Elsie Janis. Jack King has composed "Paramount on Parade," the song hit of the show which is the signature song for Paramount-Publix broadcasts.

WINDOW SELLS TICKETS

This ticket selling window was arranged by R. F. Emig, manager of the Publix Columbia Theatre in Davenport, Iowa, for the showing of Al Jolson's "Say It With Songs." The still of Jolson and Davey Lee was mounted in a gold frame, while a scrim of the Jolson silhouette in the "Mummy" pose was stretched across the front of the frame, becoming visible when the lights were changed.



12 STARS IN CHRISTIE FILMS

Feature stars in Paramount-Christie Talking Plays for the new season include Marie Dressler, Taylor Holmes, Louise Fazenda, Ford Sterling, Buster West, Charley Grapewin, Raymond Griffith, Bert Roach, Johnny Arthur, Carmel Myers, and Will King.

Also, featured prominently in the first ten releases are Polly Moran, Frances Lee, Kathryn McGuire, Jack Luden, Barbara Leonard, John Little, Harry Woods, Frank Rice, Adrienne Dore, Geneva Mitchell, John West, Walter Long, Sammie St. Clair, and others.

The first ten releases are, "The Sleeping Porch," "Ladies' Choice," "The Lady Fare," "Faro Nell or In Old California," "Adam's Eye," "He Did His Best," "The Fatal Forceps," "The Dancing Gob," "Dangerous Females," and "Brown Gravy."

Publix To Build New Theatre in Nashville

A new de luxe theatre seating about 2,000 persons will be built by Publix in Nashville, Tenn. It will be situated at the intersection of Church St. and Cole Alley, which is in the heart of the business section and the best possible theatre site in Nashville. John Eberson is the architect of the new theatre which will be named the "Paramount."

CHANGES IN TEXAS

Wally Akin has been assigned as manager of the Arcadia in Dallas. F. J. Patterson has taken over the management of the Queen, Austin.

A. E. Hughes has replaced M. Hillyer, resigned, as manager of the Princess, San Antonio. E. J. Grandjean, formerly of the Arcadia, Dallas, was transferred to the Old Mill, Dallas, relieving Al Lever, whose new assignment is forthcoming.

Interstate Vaudeville in 3 Publix Theatres

Arrangements have been completed whereby Interstate Vaudeville has been contracted for to play in the following towns, two days each week: Fair, Amarillo, Texas, Fridays and Saturdays; Orpheum, Waco, Texas, Tuesdays and Wednesdays; Majestic, Wichita Falls, Kansas, Sun. and Mon.

PARAMOUNT PRIZE

The Madrid Ateneo prize, similar to the Nobel award in character, has been given to Paramount for introducing the first sound picture to Spain. The film is "Innocents of Paris," which opened on October 4 at the Palacio Musica in Madrid. Spanish newspapers and the audiences were lavish in their praise.

GREEN-HOSTESS, MESIR MORRIS, NEW IDEA

Meet your theatre's official "personality girl,"—the charming and striking bit of femininity who will strike a brand new note in theatrical mode by appearing before your audiences as "Miss Paramount," hostess-of-the-living-room, or mistress-of-screen-ceremonies, or whatever else you want to call her.

The young lady is Miss Mesir Morris. Paramount studio talent scouts, armed with a list of specifications that included 100% as minimum for each qualification, were unanimous in her selection after a six months' international quest conducted among thousands of professional experience. Specifications called for 100% "it-fulness," charm, modesty, beauty, youth, alertness, resourcefulness, versatility, singing, dancing and instrumental talent, confidence and speaking and acting ability. Before selecting Mesir Morris, the talent scouts investigated the claims made for 500 other girls who were recommended from nearly 3,500 others whose applications were submitted.

The job Miss Morris will fill in theatres that play all Paramount pictures, in addition to the Publix theatres, is a most unusual one. She will be discovered in evasive, sitting on the mountain of the Paramount trademark. She will be out of it, and introduces the Paramount trademark that follows. The production, of course is in some way, witty, or charming manner will make use of her talents to fit the requirements of the Paramount trademark for which she is as "ambassadorix."

Mesir Morris was born and educated in Fitchburg, Mass., and attended schools in Boston. She has been in vaudeville and musical comedies for the past five years. Her brother is a noted newspaper syndicate-writer.

MODERN MAIDENS IN AUTO PARADE

A high school girls in ten Studebaker roadsters designed as "Our Modern Maidens," headed by loudly cheering, playing horns and throwing confetti along the crowded streets of City, Ia.

Manager R. K. Fulton of the Princess arranged for this demonstration in conjunction with showing of "Our Modern Maidens." The cars, each carrying a banner reading, "Our Modern Maidens Ride In The New Studebaker—See Them At The Palace, etc.," were led by two bicycle policemen through the downtown and business districts of the city.

MESIR MORRIS, 'MISS PARAMOUNT'

A clever idea of the Paramount studios brings the Paramount trademark charmingly to life. Miss Mesir Morris, singing and dancing little beauty from Boston becomes the articulate "mistress of ceremonies" for Paramount shorts.



SONGS FROM PARAMOUNT PICTURES

| PRODUCTION | SONG TITLE | PUBLISHER |
|------------------------------|---|-----------------------------|
| Illusion | "When The Real Thing Comes Your Way" | Remick Music Corp. |
| | "Revolutionary Rhythm" | Remick Music Corp. |
| Dance of Life | "True Blue Lou" | Spier & Coslow |
| | "The Flippity Flop" | Spier & Coslow |
| Why Bring That Up? | "Do I Know What I'm Doing When I'm In Love" | Famous Music Corp. |
| | "Shoo Shoo Boogie Boo" | Famous Music Corp. |
| Sweetie | "My Sweeter Than Sweet" | Famous Music Corp. |
| | "I Think You'll Like It" | Famous Music Corp. |
| | "Alma Mammy" | Famous Music Corp. |
| | "Prep Step" | Famous Music Corp. |
| | "Bear Down Pelham" | Famous Music Corp. |
| | "He's So Unusual" | Shapiro, Bernstein |
| Applause | "What Wouldn't I Do For That Man" | Remick Music Corp. |
| Glorifying The American Girl | "There Must Be Someone Waiting For Me" | Donaldson, Douglas & Gumble |
| Innocents of Paris | "Louise" | Remick Music Corp. |
| | "On Top of the World Alone" | Famous Music Corp. |
| River of Romance | "My Lady Love" | Spier & Coslow |
| Thunderbolt | "Daddy Won't You Please Come Home" | Spier & Coslow |
| Nothing But The Truth | "Do Something" | Green & Stept |

PUBLIX IN KEWANEE
Publix has purchased two theatres, fully equipped, in Kewanee, Ill. They are the "Plaza" and

the "Peerless." Both of these theatres are modern houses and will be operated by the Publix-Great States Circuit.

HOW TO SELL "SWEETIE"

By Russell Holman
(Adv. Mgr. Paramount Pictures)

Do an ordinary selling job on "Sweetie" and you'll do good business. Step on the gas and you'll do phenomenal business. It's that kind of a picture.

There isn't a showman in the world who won't be hopped up to the skies over this talking, singing, dancing knockout when he sees it. CATCH "SWEETIE" YOURSELF BEFORE YOU SELL IT, unless it's impossible to do so. Have everybody see it who's going to handle it. Anything told you in advance will sound modest once you've seen and heard for yourself.

The cast of "Sweetie" features three well known names: Nancy Carroll—one of the best female bets on the screen today. With more "It," more pep and a better singing voice in "Sweetie" than she's ever shown before. Nancy will be the nation's sweetie after this show.

Helen "Sugar" Kane—discovered by Publix. A wow in Arthur Hammerstein's musical comedy hit, "Good Boy." Liked by millions of radio listeners. Cuddling and hell-raising and boop-boop-a-dooping in her own inimitable way in "Sweetie."

"Oakie-Conscious" Jack Oakie—the streak of sunshine from "Close Harmony," "Street Girl" and "Fast Company." The nation is Oakie-conscious today; don't underestimate his draw. He's oakier than ever in "Sweetie." Wise-cracking, breezy, tap dancing and singing. In addition, you get:

William Austin—nut English comedian of "Fu Manchu" and a score of other hits. Doing a fussy professor role in "Sweetie" that will get 'em giggling.

Stanley Smith—good looking young leading man who can act and has a swell singing voice.

Stuart Erwin—playing a dumb football Goliath, like you used to read about in the famous Siwash stories, and trying to win Helen Kane on the side.

Wallace MacDonald—well known to audiences. Playing the football coach.

Story written by George Marion, Jr., filmdom's highest priced title writer and the man who has saved scores of pictures with his wise-cracking gems, and Lloyd Corrigan, a veteran with a box office slant. Directed by Frank Tuttle, Yale 1915.

"Sweetie" is a musical comedy in a prep school setting. But don't make the mistake of scaling "Sweetie" down to the stature of any prep school or college picture that has ever gone before. If you think your public is liable to think "just another college picture," layoff the prep school and college in your advertising.

Cheerful Picture

"Sweetie" is not primarily a prep school picture. IT'S A FAST, FRESH, YOUTHFUL PICTURE. It's in the spirit of "Good News" and the Varsity drag. In the joyous tempo of College Humor Magazine and the riotous snake dance after the home college wins the big game. It starts like the Twentieth Century Limited and never slows down. It settles no problems; nobody weeps; it's the most cheerful picture in years. It's what the whole world wants to see when he and she pay their dough at the box office to be entertained. The kids will scream with joy. The older people will get the greatest kick they've had since they got their first kiss. If Ponce de Leon had seen "Sweetie," he would never have gone hunting for the Fountain of Youth!

The story? Nancy Carroll, a chorus girl, inherits a boys' school. She runs the place, with Jack Oakie, her Broadway dancing partner, enrolling as a pupil to jazz the place up. Next door is a girls' school with Helen Kane the bad girl who says "Oh, how I

like boys!" Stanley Smith is the football captain, in love with Nancy but in bad with her until the final clinch. There's a football game with a real thrill in it.

Music Is Great

There's the snappy school orchestra, a fine quartet of male voices, a chorus of school girl pip-pins, youth and gayety.

The music is great:

"Sweeter Than Sweet"—a hit number as big as stage musical comedy has ever heard. Sung by Carroll and by Smith.

"Alma Mammy"—a jazzification of the usual alma mater song by Oakie in the Al Jolson manner.

"Bear Down"—a stirring school march song that any college would be glad to steal.

"Peekin' Knees"—a swell Broadway musical comedy number.

Three knockout numbers by Helen Kane sung as only she can sing them—"He's So Unusual" (already on Victor records), "I think You'll Like It" and "The Prep Step."

"The Prep Step" is a brand new dance, better than the 'varsity drag. Danced by a chorus of young folks in long shots and close-ups so that the audience can learn it. They'll go for it plenty. Great for stage dancing contests and tie-ups.

There are other numbers, but these are the outstanding ones.

Everything in the handling of this picture should be in a swift, cheerful youthful spirit. Hang the title "Sweetie" on Nancy Carroll and play it from an "It" angle.

Tie-up With Candy

Tie up with candy people. Get the details of the hook-up with the National Confectioners Association from the press sheet. Tie up with all the merchants in town catering to young folks—florists, sporting goods, soda fountains, department stores, etc.

Tie up with the colleges and prep schools. Hold special nights for them. Hold "Prep Step" contests. See who can sing "Alma Mammy" the best. Distribute stuff on the picture in schools and at the football games.

We're going to have a special "Sweetie" hour, dedicated to the youth of America, over the Columbia Broadcasting System, Oct. 26.

Hold a popularity contest sponsored by Nancy Carroll, among the girls and see who's the "sweetie" in town or school.

There isn't space to tell about a tenth of the possibilities in this picture. But be sure of this: You've got a million dollar gold mine in "Sweetie"; dig, brothers, dig!

ALLYN COURTESY HELPS DOCTORS

A form letter, mailed to doctors of Hartford, Conn., and advising them of an institutional innovation at the Publix, Allyn, proved to be a right step toward good will advertising.

Manager C. F. Millett installed a doctor's register in the check room of the theatre. When entering the theatre, the physicians leave their names and seat numbers with the attendant, so that if necessary they can be located and notified at once, thus relieving their minds of the thought that they might be needed in an emergency.

"HEAVY" FOR CHRISTIE

Walter Long, the well known villain, has been engaged by Christie to play the heavy with Buster and John West in "The Dancing Gob," the Wests' first appearance in the musical talkies.

TWO NEW THEATRES

Publix has taken over the operation of the Harris-Grand and Princess Theatres, Bloomington, Indiana. Roy Feltus is manager.

PAJAMA PIPS PLUG PICTURE

A parade of twenty-two new automobiles, furnished by five dealers and filled with pajama clad Southern beauties, provided an unusual ballyhoo for "On With the Show" in Daytona Beach, Florida. It was conceived and arranged by W. H. Hemphill, manager of the Publix Vivian Theatre there. Here are some of the pretty girls who helped attract attention to the bannered and placarded automobiles.



SWANSON FILM HAS SOCIETY PREMIERE

Premiere of Gloria Swanson's picture, "The Trespasser," the United Artists theatre in Detroit was whooped up for a so-called midnight pre-view showing, Roche of the Detroit department was assisted by Charles Bar-

of the U. A. traveling exploitation staff. Detroit has had very few midnight pre-views, so they still attract much attention. This premiere was handled in a way to attract dignified and elite attention but not too snooty!

A number of real society names were obtained for the society columns, with dinner parties and even the midnight silk-stocking view. Governor Green of Michigan and a party reserved seats on the mezzanine.

Lights Bring Crowd The opening was at regular times. The usual accompaniment of movie cameras, news cameras, flares and extra search lights, attracted crowds leaving other theatres at 11:30 p. m. and resulted in a filled house. Tickets were on sale in advance at the Detroit Athletic Club and leading hotels, just for the prestige idea.

A large part of the evening's portion of the audience might be traced to circular letters sent out to all country and golf clubs telling of the special midnight premiere. Many of the letters were posted on the club bulletin boards and apparently brought some results.

Trailers in other Publix-Kunsky houses on the night of the premiere dragged over people leaving those theatres after the last shows. The midnight showing resulted in special news stories and reviews being run a day earlier than the

AUTO AND TIRES EXPLOIT SHOW

A display of Firestone tires, placed in the lobby of the Publix Florida, Jacksonville, attracted considerable attention, due to the copy placed along side of the tires. The announcement stated that different license numbers would be placed in the window of the tire company daily and that owners of those plates would be given passes. The tire merchants in reciprocity to Manager Alfred F. Weiss, Jr., placed a bannered car containing copy about the current attraction, on the crowded streets of the town.

Publix Buys Two Lexington Houses

Two of the finest theatres in Lexington, Ky., will become a part of the Publix circuit as a result of a deal which was consummated with the Lafayette Amusement Co., which operates a number of theatres in Kentucky. They are the "Kentucky" and "State" theatres, both of them centrally located. The "Kentucky" is the ace theatre in town, with a seating capacity of 1,400 and equipped with the latest development of modern theatre science. The "State" seats 1,000 persons, and is a beautiful atmospheric house.

usual Friday opening would have gotten.

The picture had its regular opening Friday morning with 500 ticket-buyers in line.

Being blocked from placing "The Trespasser" serialization in the dailies because they are bought up on serials, arrangements were made to run the story in a string of 14 suburban weeklies.

"Trespasser" at this writing looks like a healthy four-weeks' run in Detroit—and maybe five weeks! Against "Hollywood Review" opening, too.

Here Is A Good Repeatable Tie-Up

Procuring a beneficial tie-up with the local trolley company for his theatres in Poughkeepsie, N. Y., City Manager Henry P. Hof sends in the good news for the REPEATABLE value of the stunt.

PUBLIX OPINION has continually stressed the point of making a stunt, tie-up and the like, repeatable. If a manager in Hittsoch, Illinois sponsors a 'Baby Parade,' certainly managers in other territories are capable of repetitions, in one way or another. Hof induced the trolley car officials to place regular sized window cards on both ends of all the street cars in the town. Each end is devoted to copy on play-date, attraction, etc., of both the Publix Bardavon and Stratford theatres.

3 DAY MACON OPERATION

The Publix Criterion, Macon, Ga., now operates Thursday, Friday and Saturday instead of only two days, as heretofore.

INVITATION SHOW FOR BACHELORS

Invitations were mailed to one hundred Lynn bachelors, by A. L. Lashway, manager of the Publix Olympia Theatre, inviting them to see "Four Feathers."

A white feather, enclosed in each form letter, was the admission ticket. The letter, written in expository style, brought comparatively good results inasmuch as 63 invitations were presented at the box office at the scheduled time.

DANCE MARATHON HELD IN MACON

A marathon dance staged by Monty Salmon, manager of the Publix Rialto, Macon, Ga., was so successful that it drew more on-lookers than the circus parade of Ringling Brothers, which was held at the same time.

The marathon was staged in conjunction with the showing of "Dance of Life." The receipts taken in proved that the dance contest was well worth the time and labor expended.

Does a copy of Harry Rubin's "Sound Tips" go to your projection room every week?

EDITOR ATTACKS CENSORSHIP OF SCREEN

An item in "The Churchman" wherein a writer calls for "reform" of the talking screen, together with severe censorship, has aroused the ire of the editor of THE SUNDAY RECORD in Columbia, S. C., who, after attending the Publix Ritz theatre, wrote:

"We wonder whether this correspondent has been sojourning for some years up in a balloon or living down in a cave. Certainly he does not appear to be familiar with modern screen aims. If he were he would know that for every thorn in the flesh that is placed upon the screen there are clusters of roses.

"No industry in the world is more alert toward holding up the moral side of the human being than the screen industry is. We think it should continue unmolested along that road, and by the way we might say the church has plenty to do by sticking to its own business."

SOMETHING TO FRAME AND HANG!

Harry Watts, genial Managing Director of the Publix "Minnesota" in Minneapolis, sends in this feature-page, with a suggestion that everybody probably would want to frame and hang it, where it will be a constant reminder. A good idea Harry, and the first one PUBLIX OPINION has had out of you since you left Omaha. C'mon, big boy, pop 'em 'toppa!

The Minneapolis Sunday Tribune

MINNEAPOLIS, MINN., SUNDAY, JULY 7, 1929

KNOCK OUT THE I-M

By ARTHUR BRISBANE



Nothing is impossible to a willing heart.—Bryce's Prayer.

In the nation of youth, which fate reserves for a bright manhood, there is no such word as "fail."—Lytton's "Richard III."

THIS cartoon is offered to the attention of the young, and for good reasons urged even more earnestly upon the attention of the old, and for a special reason at this time of year.

This is the beginning of Summer, and Summer is the time for LETTING DOWN.

But for the man destined to achieve real success this is the best work time. In the dull season a man works wisely, knowing that every effort made while others are idle is worth two efforts under competition.

Now the ground is soft and men are soft, and most of us are content to think of cool pleasures through the hot months, postponing effort and action to a "better season."

Fortunate is the man who says and means it, "I shall devote this particular time when others fail to knocking the first two letters out of that impossible word—IMPOSSIBLE."

"IMPOSSIBLE IS A WORD ONLY TO BE FOUND IN A DICTIONARY OF FOOLS." Napoleon said it and proved it.

He marched his troops over the Alps in the dead of Winter, when the enemy, considering such a thing IMPOSSIBLE, never dreamed of his coming and were ready for conquest.

When praised, Napoleon, who had brains said: "Winter is the best time, firm footing, no snow slides in the high mountains. I deserve no credit except for not believing fools who said it was impossible."

Thomas A. Edison sat working at his little Morse instrument, sending a message from one city to another. Each message had a wire all to itself. Of course, it was IMPOSSIBLE to send more than one message over the same wire.

Edison knew that electricity goes around the world seven times in a second, and made up his mind that it would take several messages to crowd a wire. He did his thinking, that particular IMPOSSIBILITY has vanished.

Henry Ford, working as night watchman for \$100 a month, spent the night hours thinking and a good many of the day hours in experimenting. He didn't spend the night merely waiting for morning, that he might "step work."

He built one little car and said he was going to build some day ten thousand in a year.

The head of another great company said, "For heaven's sake, Ford don't talk such nonsense. What you suggest is IMPOSSIBLE. If you say such foolish things you will make bankers lose confidence, and automobile makers won't be able to borrow any money."

But Ford repeated that he intended to make ten thousand automobiles a year. Since then he has made nearly twenty million automobiles. He is making close to ten thousand a day now.

It CAN be done and THIS is the time to do it.

"Impossible" is a word too long.

MAKE IT SHORTER.

POSSIBLE is a pleasing word, a word that goes with courage and capacity.

IMPOSSIBLE is a hideous word, a word of stagnation and failure.

From many words in our language the first two letters should be eliminated.

And this "Impossible" is the most important of them.

He didn't take the word "IMPOSSIBLE" very seriously.

"FEW THINGS ARE IMPOSSIBLE TO DILIGENCE AND SKILL," said Samuel Johnson.

The young, and not too energetic, who say "the thing cannot be done, I know, for I have tried it," will remember the saying of Marcus Aurelius, the best of the Roman Emperors:

"Do not think that what is hard for thee to master is impossible for man; but if a thing is possible and proper to man deem it attainable by thee."

This fine picture by Mr. McCay represents not a physical but a mental task.

Our success depends on what we THINK and how we FEEL MENTALLY. Determine that you can do a thing, to get the habit of saying, "I will," with the chin stuck forward instead of saying "I can't," with your chin drawing back, and you get the right start in life's battle.

Many words need to be made shorter by taking away the first two letters, for instance, the "in" in "intolerance" is one such word.

Those that can remove these two letters, substituting "TOLERANT" for "intolerant," dealing kindly with the weaknesses and shortcomings of others, yielding to each the right to say and to think what he pleases, without angry reply, do away with many of the difficulties of life.

Intolerance means discussion, anger, and these are among life's poisons, holding back many that might go forward.

In this picture, Mr. McCay shows the cynic who sits and smokes more easily than he does anything else, predicting failure for the man using the word of COURAGE on the obstructing word "IMPOSSIBLE."

The world is made up of men like the two in this picture, one who at last TRIES and the one who takes it for granted in advance that the thing can't be done.

"To the timid and hesitating everything is impossible because it seems so."

—WALTER SCOTT

This picture illustrates WILL POWER and the LACK of it.

Strength of will and refusal to admit impossibility have enabled blind men to achieve great success and made cripples rulers of empires. They have made the poor and weak rich and powerful and enabled the feeble to put down the mighty from their seats.

Confucius, great Chinese philosopher, said: "The general of a great army may be defeated, but you cannot defeat the determined will of a peasant."

The King of England, with all his army, navy and money, could not defeat the determined will of George Washington.

Washington was defeated and forced to retreat over and over, but he never admitted the word "IMPOSSIBILITY" and in the end the English were beaten and lost this country.

This picture will be seen in many newspapers far apart. It will be seen and read by millions on the Pacific Coast, by millions on the Atlantic, and by many other millions that live between the two oceans, North and South.

May it inspire many, young and old, with determination to do the thing that can be done, and change IMPOSSIBLE to POSSIBLE.

Conquer doubt, and timidity and your fear is half won.

Life's problems must be solved and life's difficulties overcome IN THE MIND, all but the right mental attitude must constantly be avoided, and the right outlook on life must be attained.

BEWARE OF MENTAL TIMIDITY, of which it has been said: "Timidity is a disease of the mind, of timidity and fear, for a man once persuaded that any impediment is insuperable has given it, with respect to himself, that strength and weight which it had not before."

The moment you admit that a thing is impossible, it BECOMES impossible.

The moment you make up your mind that thing CAN BE DONE, reason and judgment are back of your decision, the thing is already HALF DONE.

On a horse farm in New Jersey recently, a wild deer by accident entered a pasture where thoroughbred horses were grazing.

Deer and horses together galloped to the other end of the pasture, separated from a rail road by a high wire fence.

The horses and their coils slowed down, stopped, jumping that fence, in their minds was IMPOSSIBLE.

Not so with the deer. He quickened his pace, bounded straight into the air and over the fence. Another bound took him across the track, back into the woods and freedom.

Any one of the horses could have done the same, but the horses BELIEVED that the fence could not be jumped.

Many of us are fenced in as these horses are, and kept from freedom and success simply by the false BELIEF that the fence holding us back is too high.

Make up your mind to get rid of the word "IMPOSSIBLE," not tomorrow or when it gets cooler, not next year, but NOW, in the Summer, in the hot weather, by working while others are resting or avoiding real work.

This picture is for the young, with all of life before them.

It is even more especially for the old, with only part of life left, only a short time in which to justify the years already spent, and make a good ending.

It is never too late to get rid of those two first letters in an ugly word, while working strength and clear mind remain.

Most important thing is to avoid the other descriptive word "Tomorrow."

"Tomorrow" is that lump upon the marsh, which a traveler never reaches.

"Tomorrow," the rainbow's cup, coveted prize of ignorance.

"Tomorrow," the shifting anchorage, dangerous trait of mariners.

"Tomorrow," the wrecked's beacon, wily snare of the destroyer.

"Eternity" conviction with delay, and "Tomorrow" is a fatal bed.

"Frighten" resolutions into action, "Tomorrow" is a wholesome trait!

This picture will be useful to millions of those that see it, acting on their minds as a small explosive can act upon dynamite.

Not far from the spot where you are looking at this picture, there are looking at it. Among them some will resolve to begin now, the work that will lead to real success and to achievement worth while.

BE ONE OF THEM.

Success is not much harder than failure. To the normal man, WALKING is more pleasant than sitting down, TRYING is more agreeable than doing.

Success alone makes life worth while, bearable, as the years accumulate.

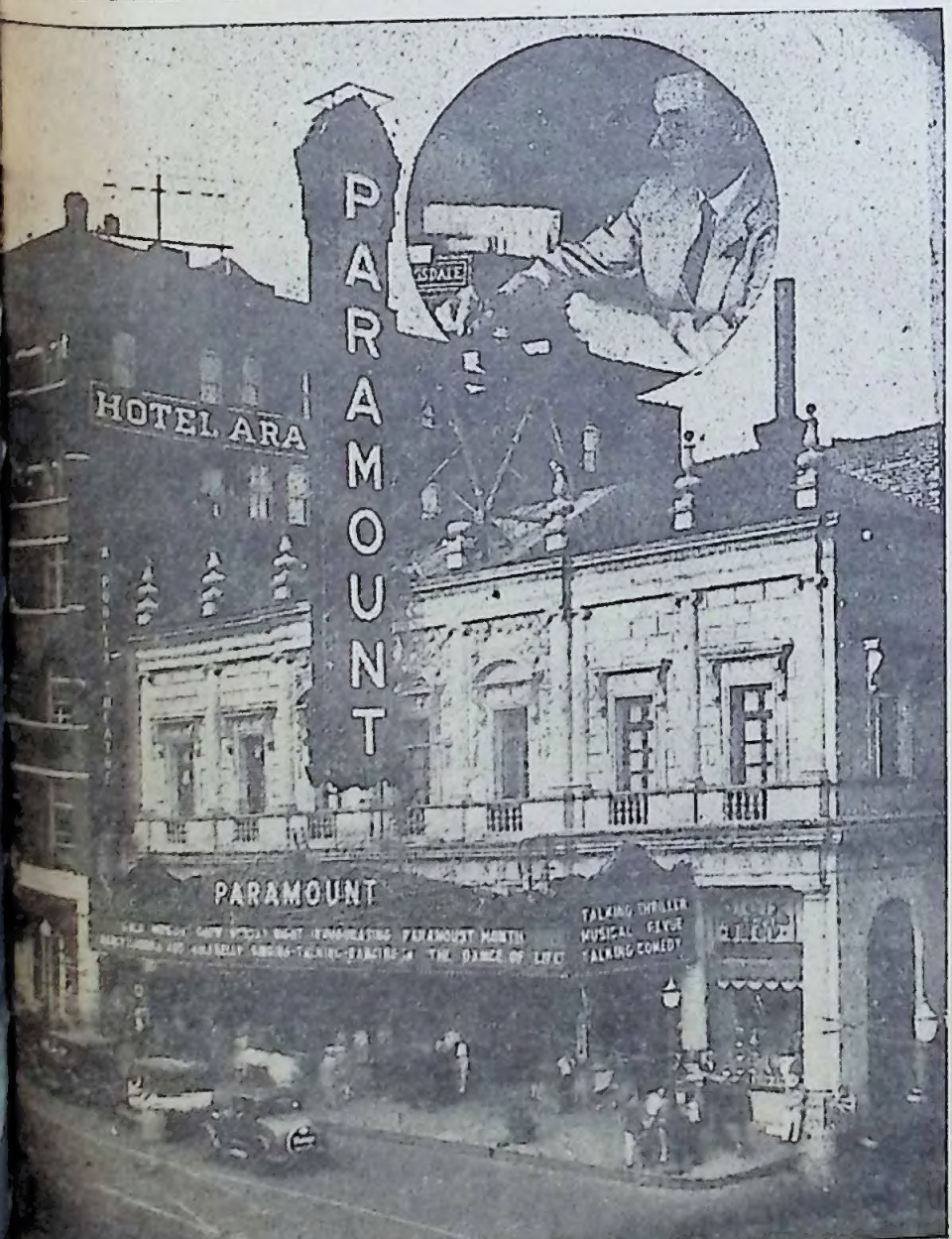
Of all the miseries in life the worst, as you grow old, is TO HAVE DONE NOTHING AND TO BE NOBODY.

Avoid that, use courage for a lever, and make POSSIBLE that which to you and to others has seemed IMPOSSIBLE.

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HOWARD TO PARAMOUNT

To inaugurate the changing of the theatre name of the Publix Howard to the Publix Paramount in Atlanta, Ga., Manager Robert E. Hicks had Mayor N. Ragsdale of Atlanta, press the remote control button which illuminated the new marquee and display for the first time. Story and photograph broke in afternoon paper.



YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of October 18th, 1929

"Cutting costs indiscriminately is not good business! It is not a question as to how little the cost should be, but a question of whether the money spent produces the proper return. Retrenchment sometimes is ill-advised!"

—L. J. LUDWIG, Cost Executive, Publix Theatres Corporation

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor

Contents Strictly Confidential

"I DON'T KNOW"

Don't be afraid to say: "I don't know!"

It takes courage to say it.

If you "don't know" in Publix, there are countless sources of information where the knowledge is expertly available.

If you don't know, but conceal the fact and try to blunder thru, the chances are that you'll ruin your own enterprise, as well as cause serious damage to what others have already built up at great cost and pains.

No matter who you are, or what you are in Publix, when you're faced with a baffling problem, don't experiment haphazardly. Get expert advice. It's available. Moreover, it is company policy that you do so. If you don't, and you fail, you merit the severe censure you'll probably get. This company policy extends from Mr. Katz downward to the newest employee. Mr. Katz frequently calls for expert opinion and complete information on problems that baffle him. When he gets his necessary help, he proceeds, usually to successful consummation of his task. You're safe in following his example.

PUBLIX OPINION, at the source of all Home Office information and in most intimate contact with all department heads, will gladly act as a liaison for you, any time you wish. Write or wire, "when you don't know," and we'll go and ask someone for you and shoot the answer back promptly.

BUNKING A DEBUNKER

A lack of perspective frequently keeps us from clearly visualizing those things nearest at hand. His very proximity to his theatre and his product sometimes prevents a Publix showman from viewing them in the proper light, unless he constantly is on guard against distortion. Familiarity with a subject too often results in a deception about that very subject.

For example, there is the recent experience of Walter Winchell, columnist for The Daily Mirror. Winchell, once a small-time hooper, now rates as one of the greatest dramatic critics and columnists. He has qualities which make successful newspapermen—or showmen.

Much of Winchell's energy has been devoted to exposing rackets, to tearing the masks from Broadway phonies. His column frequently contains paragraphs about chiselers who clip unwary citizens with nefarious schemes. Winchell is conceded to be an authority on racketeers and their ways.

He probably has ruined the rackets of more Broadway wise guys than any other person, with the possible exception of Johnny O'Connor or Mark Hellinger. And Winchell is the last individual whom the average sharpshooter would select as the mark for a fast one.

However, a casual acquaintance recently induced the columnist to make a five minute radio talk on a coast-to-coast hookup during a commercial broadcast. Winchell was surprised to find himself announced as the star attraction. And more surprised, a few days later, to learn that a substantial sum had been set aside for him as compensation, but collected by the casual acquaintance.

There is a lesson for Publix showmen in this columnist's experience. Do not permit yourself to be led unsuspectingly into action based on a false premise. And it is concerning matters with which you are most familiar that you need to be most cautious.

In proceeding with strange, new subjects, your mind usually is alert and perception keen. There is little chance, comparatively, of an important detail escaping your attention. It is familiarity that lulls suspicions and permits you to be caught off your guard about matters with which you deal so regularly that your vision of them is biased and untrue.

SOUND TIPS

From Publix Department of
Sound and Projection.
HARRY RUBIN, Director

SOUND BULLETIN No. 30

The Weekly Projection Room Report form has been revised, and the new form should be available to you about the time you receive this bulletin.

The Weekly Projection Room Report is invaluable, in enabling division managers and the Home Office to follow up the condition of the sound installation, the service it is receiving from Electrical Research; in indicating sources of trouble of which the projectionist himself may sometimes be unaware, and in securing prompt attention to stubborn troubles which do not yield to local remedies. To serve these functions adequately, the report must be fully and very accurately filled in.

No space on the new report form is to be left blank. Where any item on the form covers equipment that does not exist in your projection room, the words "NONE," or "DO NOT HAVE" should be written in, or the sign "X" may be used. There is one exception to this provision. When there is trouble with any item on the form, then, and only then, that item is to be left blank. The trouble is to be explained under "Remarks," below, using the back of the sheet if more room is necessary. Every blank space on the form therefore will indicate trouble, and must be accounted for, under "Remarks." There is one exception to this again. Where the form calls for an answer in figures, as will be explained hereafter, the figures should be filled in regardless of whether they indicate trouble or not, but the trouble suspected must be mentioned under "Remarks." Please read this paragraph again if it is not fully clear to you.

Figures are to be used everywhere where the nature of the question allows. That is, wherever it is possible to answer an item in figures, do so. Do not write in "Okay," etc. Figures are much more informative.

At the top of the new form, to the left, are four items, "Name of Subject," "Quality," "Volume," and "Sound Defects." These are to be filled in by the manager. "Quality" and "Volume" are to be filled in as "Good," "Fair," or "Bad." Under "Sound Defects" the manager will mention surface noise or any other objectionable noises or anything at all that makes the sound less than perfect. His answer under "Quality" will indicate how serious the defect is. The manager will also fill in the space under "Manager's Comments." All the rest of the form will be filled in by the projectionists, except where it may be necessary for the manager to designate some other person to fill in the report for non-synchronous equipment.

"Dry B Battery Reading" is an important item, which has in the past been too often omitted in these reports. Give the reading of each battery, as 45-45, etc.; do not write in 90. Any battery that falls below 42½ volts should be replaced at once.

Under gain control, the letters either Art Gum or Ben Day.

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

| Record No. | Subject | Make | Footage | Run Time |
|------------|---|--------------|---------|----------|
| | Love Parade—12 reels (AT).... | Paramount | 9869 | 110 min. |
| | Disraeli—9 reels (AT)..... | Warner | 7800 | 87 min. |
| | Marianne—13 reels (AT)..... | MGM | 10100 | 112 min. |
| | Married In Hollywood—12 reels (AT)..... | Fox | 9620 | 107 min. |
| | Young Nowhere—7 reels (AT)... | 1st National | 5850 | 65 min. |
| | Welcome Danger—12 reels (AT) (AT)—All Talking | Paramount | 10138 | 113 min. |

LENGTH OF TALKING SHORTS

| PARAMOUNT | | | | |
|-----------|--------------------------------|--|------|---------|
| | Sherlock Holmes (Trailer)..... | | 330 | 4 min. |
| | Welcome Danger (Trailer)..... | | 285 | 3 min. |
| | Adam's Eve..... | | 1592 | 18 min. |
| | Dangerous Females..... | | 1836 | 20 min. |
| | Dancing Gobs..... | | 1788 | 20 min. |
| | Mountain Melodies..... | | 978 | 11 min. |
| | Kibitzer (Trailer)..... | | 245 | 3 min. |
| | News No. 21..... | | 890 | 11 min. |
| | Traveling Alone..... | | 930 | 10 min. |
| PATHE | | | | |
| | News No. 69..... | | 780 | 9 min. |
| | Fancy That..... | | 1840 | 21 min. |
| | Topical Slips..... | | 367 | 4 min. |

COLUMBIA

| | | |
|--------------------------------|------|---------|
| Screen Snapshots..... | 940 | 11 min. |
| A Day of A Man of Affairs..... | 1125 | 13 min. |

Length of Synchronous Shorts

PARAMOUNT

| | | |
|---|-----|--------|
| Rings on My Fingers (Song Cartoon)..... | 470 | 5 min. |
|---|-----|--------|

Length of Non-Synchronous Shorts

PATHE

| | | |
|----------------------------------|-----|--------|
| Gridiron Glory (Sportlight)..... | 780 | 9 min. |
|----------------------------------|-----|--------|

VISUGRAPHIC

| | | |
|-----------------------|------|---------|
| Girl Scout Trail..... | 1925 | 21 min. |
|-----------------------|------|---------|

PATHE

| | | |
|--------------------|-----|--------|
| Review No. 40..... | 745 | 8 min. |
|--------------------|-----|--------|

| | | |
|----------------------------|-----|--------|
| Fruitful Farm (Fable)..... | 510 | 6 min. |
|----------------------------|-----|--------|

CASTLE

| | | |
|-----------------|-----|--------|
| Skywalkers..... | 800 | 9 min. |
|-----------------|-----|--------|

M. V. and A. mean, for Movie-tone, for Vitaphone and for Announcing. If you use your non-sync more frequently than the announcing system, fill in the setting for non-sync under A. instead.

Under the question "plate mills" there are three answers for both the 8B and 41A amplifiers, one for each tube. There are also three answers for the 46B. All three should be given. For the 9A there are two answers both of which should be given. Under both filament amperes and plate volts there are two answers for the 8B. Both answers should be given under each item.

The item: "amplifier swings clear of cradle." Move amplifier gently. Grip it in several different places, carefully, and move it in every direction, including upward. If it seems to touch, or be close to touching, adjust the angle of the cradle until it hangs fully free and clear.

If the projectionist should have any difficulty with any of these items, or any doubt as to how to obtain and write down the fullest information concerning them, a letter to Harry Rubin, Supervisor of Projection and Sound, Paramount Building, New York, will receive prompt attention and a complete answer.

LLOYD IN NEW YORK

Harold Lloyd has arrived in New York to attend the New York premiere of his first all-talking comedy at the Rivoli Theatre, October 19.

ANY MORE SUGGESTIONS?

Mrs. Vincent Trotta, wife of Paramount's chief artist, gave birth to a son. Trotta's staff suggested the baby's name be either Art Gum or Ben Day.

SPLENDID PRODUCT!

A quantity of splendid product is in view for Publix showmen. A list of a few of the great pictures coming, in addition to "The Love Parade" and "Sweetie," which previously have been mentioned, includes:

"The Mighty," Paramount all-talkie, starring George Bancroft.

"Welcome Danger," Paramount all-talkie, starring Harold Lloyd.

"The Taming of the Shrew," United Artists all-talkie, starring Douglas Fairbanks and Mary Pickford.

"General Crack," Warner all-talkie in technicolor, starring John Barrymore.

"Disraeli," Warner all-talkie, starring George Arliss.

"Flight," Columbia picture with dialogue and sound effects, featuring Jack Holt, Ralph Graves and Lila Lee.

AT YOUR NEW YORK THEATRES

WEEK OF OCT. 18
THEATRE PICTURE
Paramount... Sherlock Holmes
Rialto... Why Bring That Up
Rivoli... Welcome Danger
B'klyn Paramount... Sherlock Holmes
Criterion (32)... Applause